

RECORDINGS

Sveti Sveti, Kolach, Where I Come From /// **Marko Djordjevic** Where I Come From: A Fresh Approach To Drumming (DVD) /// **Jonah Smith** Industry Rule, Jonah Smith /// **Chris McDermott** Got It Made, Trippin' Out /// **Bree Sharp** A Cheap And Evil Girl /// **Don DiLego** The Lonestar Hitchhiker /// **Nenad Gajin** Kec /// **Billy Voss** Lucky Driving Buddha /// **Jonas Tauber** Free Time /// **Amit Heri** Amit Heri Group

FAVORITES

Azra Azra (Boris Leiner) /// **Lala Kovacev** Balkan Impressions (Lala Kovacev) /// **John Coltrane** Interstellar Space (Rashied Ali), A Love Supreme (Elvin Jones) /// **Elvin Jones** Live At The Lighthouse (Elvin Jones) /// **Allan Holdsworth** Secrets (Vinnie Colaiuta) /// **John McLaughlin** Live At The Royal Festival Hall (Trilok Gurtu) /// **Tony Williams** Lifetime Believe It (Tony Williams) /// **Tony Williams** The Story Of Neptune (Tony Williams) /// **Goran Bregovic** Time Of The Gypsies soundtrack (no drumset) /// **Idoli** Odrana I Poslednji Dani (Kokan Popovic) /// **Frank Zappa** Joe's Garage (Vinnie Colaiuta) /// **The Police** Regatta De Blanc (Stewart Copeland)

and include triple or quadruple strokes and overlapping strokes that will cross in unison during a groove or orchestration. As drummers, we strive to find something that will create our identity and separate us from the crowd. I hope to achieve that goal by finding different sounds and sound combinations through creative subdivisions and motifs.

MD: You're primarily a matched-grip player, but when you use brushes you play strictly traditional grip.

Marko: I learned to play brushes using traditional grip, and I just can't get comfortable playing with matched. I do play traditional grip with sticks sometimes, but for me matched is more comfortable with sticks.

MD: Your technique is such that you seem to immediately pull the stick from the playing surface after each stroke.

Marko: My first teacher would be glad to hear you say that! [laughs] It's all about coaxing the sound out of the drum. Playing into the drum is counterproductive in two ways. First, if you're pressing the stick into the drum, you're not allowing the sound to ring out of it. And second, it keeps you from being in the proper position for the next stroke. Anyone familiar with martial arts knows that when you throw a punch to strike, a part of that technique is the pull-back. You don't leave your fist in the throwing position. You pull back immediately to protect your face and prepare to strike again. It's the same with striking a drum.

MD: Let's talk about your concept of economy of motion.

Marko: One of the first things I learned was developing close control—moving only my

wrists and fingers, and using the rebound. Most of the movement of my arms is strictly an emotional reaction to the music and to pull the stick up to prepare the next stroke. It all has to do with the mechanics of controlling your technique at a very close distance to the kit. I still practice a lot, and I continue to practice the concept of complete physical relaxation surrounding my drumset technique to relieve all negative tension in my body.

MD: On your DVD you talk about the importance of balance on the kit, and about achieving it through the use of a linear four-way coordination exercise. Can you elaborate on that?

Marko: The body parts that are relevant to playing are constantly moving. The point of this exercise is to be able to keep all four limbs in balance so that you're not leaning from side to side or back and forth. This will also help you develop a consistent sound around the set, because you'll be applying equal pressure to all four limbs without leaning your body weight into any particular limb. This is excellent mechanics training for good, comfortable, centered posture behind the drumkit.

MD: Talk about the stick technique you used to create the blazing up-tempo drum 'n' bass groove in the intro of the Jonah Smith track "Tone Of Your Voice."

Marko: Again, it's about economy of

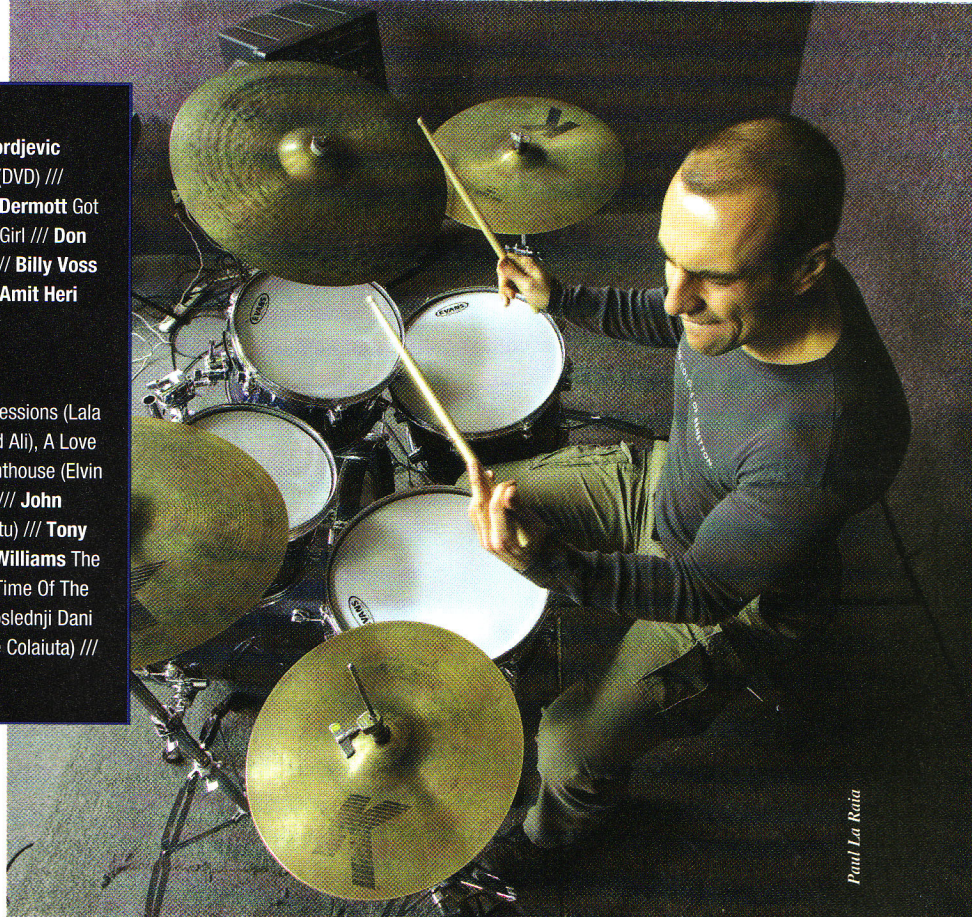
motion, wrist control, finger control, using the rebound, and keeping the limbs relaxed and close to the surface of the snare and hat.

MD: Your foot technique is fast and fluent. How do you achieve that?

Marko: I have my seat height where my thighs are parallel to the floor, and I sit up on the front two-thirds of the cushion. My foot pedal is at a medium tension. I prefer a flat-sole shoe so I can feel the pedal more. My stroke is basically heel-toe, but the fulcrum, or the power and control of the stroke, comes from the middle of the foot. At faster tempos I'll slide my foot slightly back and forth on the pedals to absorb the velocity of the stroke. The key to perfecting this technique is eliminating tension from the upper leg muscles, using your lower leg muscles, and focusing on your feet. Miroslav Karlovic taught me this technique as well. My entire drumset mechanics have come from his early teachings.

MD: What's the focus of the instructional book that you're working on?

Marko: The concept is based on the development of subdivisions. Being in control of subdivisions is key to everything in drumming. From accurate, "feel good" time playing and grooving, to the ability to interpret various musical styles in an authentic way, to musical phrasing in improvisation—it all stands on shaky



Paul La Raia